

POSTDIGITAL Manifesto



Manifesto is a genesis collection
of 333 numbered video art by Ryska.



This manifesto was created in 2021
by Ryska as a personal milestone
before joining the web3 space.

The collection contains Enigma,
a challenging cipher leads to a treasure.

Before starting to work in this new space,
there was a need to define a few things that
should be part of everything in the future.

version date
02/02/2022

Support this manifesto by minting.
Holders have benefits for all upcoming art.



1

NOBODY

The greatest value and rarity of the internet age and future is ~~online popularity~~ anonymity.

2

FREEDOM

Everyone should intentionally break a law that can seriously impair their freedom. Three times—at least.

3

RESPECT

If someone violates your freedom, defend. If someone violates the freedom of defenseless, punch them.

4

DECISION

The world is not black and white, but the relativization of every fact is paralyzing. Values are needed.

5

INVISIBLE

Constraint brings motivation, but if it's invisible, a false sense of freedom will create passivity.

6

TRIGGER

Under the weight of too much information, life in the western world can trigger cancer of the conscience.



7

HUNGER

The most exciting things happen inside us. Beautiful and well-groomed, one can die of thirst.

8

JOURNEY

Continually question the tools you use. Never stop looking for new ones to discover and experiment with.

9

DEATH

Do not waste imagination and creativity for decoration or derivatives. Create or die.

10

NATURE

Do not interfere with nature & no authority above it. That's true conservatism.

11

LEGACY

Stop talking about saving the planet. Instead, talk about saving your ass and tell me – why?

*



Metafesto NFTs

Explore the collection →

opensea

looksrare

Roxanne, metagirl, will tell you your token number.
Each NFT is numbered visually and vocally.

333 NFTs collection
320 ready to mint, #0 excluded
12 reserved for airdrops

Metafesto NFTs will be minted as a collection
of 333 pieces. By minting you are signing this
manifesto. This utility token provides its holder
special benefits in future projects.

Each token has a unique
→ voice for each number
→ displayed number
→ mouth number match



MINTING

Minting starts on February 2, 2022,
22:22 UTC / (17:22 EST)
Presale window TBA on discord.

EXPLAINED

Simple translation of the contract
on the ethereum blockchain
in a way I would like to read it.

[contract on etherscan](#)

Metafesto NFTs are minted on the Ethereum blockchain, hosted on IPFS—a global, decentralized, peer-to-peer network.

- Supply is 333 numbered NFTs + zero token.
- Only one signature (mint) per wallet
- This NFT shouldn't be sold, but if you did, be aware of the 33% royalty!

Not included in the deployed contract:

- This is a utility token that provides its holder special benefits in future projects.

- After holding Metafesto for more than 100 days you will receive an airdrop of the supporter.
- Hold for 365 days; you can claim a 1/333 print of an upcoming survivor illustration.
- 12 tokens will be minted for airdrops



ENIGMA

13 NFTs containing ciphers, once deciphered will lead you to the wallet with token #0.
Let us know on Discord if you break the Enigma!

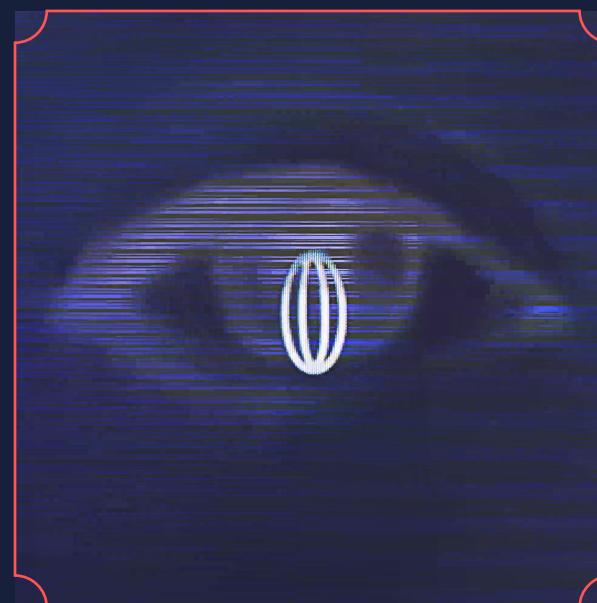
The Enigma winner will get :

- Metafesto #0 token
- Signed Metafesto 1/10 serigraph poster
- The winner will be airdropped 1 NFT from every future collection by Ryska. (collections under 25 pcs not included)

Seedphrase deconstruction for the Enigma wallet :
0x137931a29d214f84bb2957469f70876ade5ffcf

Seedphrase word number
Token number (alredy minted)

| | | | |
|---|------|-------------|----|
| 1 | # 1 | # XX | 7 |
| 2 | # 4 | # XX | 8 |
| 3 | # 9 | # XX | 9 |
| 4 | # 16 | # XX + # XX | 10 |
| 5 | # XX | # XX | 11 |
| 6 | # XX | # XX | 12 |



Postdigital Metafesto

is the manifesto related to web3 space.
Making a long story long, read below.

I was an activist dedicated to social injustice & critical study of capitalism for over 10 years. I have abbreviated all under the phrase *Survivor of capitalism*. Because skepticism and frustration inspire me. I try to vent all my activities through graphic design & typography, but I also use other means of expression: music, animation, or programming.

Before I became actively involved in the NFT space by creating my own collection. I decided to write a manifesto, according to which I would like to act. The principle is that in real life we usually have some values that are most often applied in interaction with strangers or simply—in society, we pay less attention to them when no one is looking. When a person enters the internet (web2), I feel that often any values and barriers go aside. I wanted to take it from the opposite end—I am entering a new space and I would like to be *stricter* in myself in my actions and work than in the real world.



Roots of concept

Introduction

Being digital has ceased to be an advantage in any field, it is now the norm and a new question arises——
who are you in the digital world?

The first person to described the postdigital situation very well was Nicholas Negroponte: Beyond Digital, 1998, Wired: “*Like air and freshwater, digital existence will be perceived only by its absence, not its presence. Accept that the digital revolution is over.*”, “*Computers, as we know them today, will: A. be boring / B. disappear into things.*” At the same time, he optimistically posed the question—“*Is digital technology destined to be banal?*” And we can safely answer, in 2022 and, without much thought—digital is banal. So much so that a well-formulated question of the same content would surely be answered identically by a kindergarten child. A state of affairs where digital is assumed but not admired. Kim Cascone also describes the evolution of our relationship with technology—The Aesthetics of Failure, 2000, Computer Music Journal: “*With e-commerce now a natural part of the Western world's commercial fabric, the medium of digital technology itself is less fascinating to composers.*”

Technology is creating a world of intensely tailored and on-demand experiences. Today, we live in a computer-abundant age, where our daily lives and the environments that surround us are saturated with digital technology. We are thus entering a new era of illegibility—we can no longer read what we write, one might say; we increasingly rely on digital technologies to both write and read for us as a form of algorithmic writing. Machine learning creates values that become opaque to us, even though the source of the information is us—through devices that monitor and track us.

Being online seems to be an outdated concept—as a result of our always-on smartphones, just as *digital* may already speak of a world of the past. And since all forms of media are themselves mediated, produced, accessed, distributed, or consumed through digital devices and technologies, it is irrelevant to distinguish them on the basis of their digital nature. As the historical distinction between the digital and the non-digital becomes increasingly blurred, the idea that the digital presupposes a certain skill makes less and less sense. Computing is part of the very fabric of life, something that can be walked around, touched, manipulated, and interacted with within a variety of ways and means.

It is important to understand the importance of encryption and cryptography in a *postdigital society* in order to choose the context in which our digital presence appears. The rationality of capitalism tells us that maximizing personal gain is the goal to the satisfaction of the individual, but it also means that, along with individualized and customized technology, the principle of the society in which we voluntarily operate pushes us into separation and isolation—*anxiety*. Along with automation and robotization, i.e., with increasing affluence and excess leisure time, delaying futility can manifest itself in new social obsessions—drowning in questions of identity, gender, politics, and norms. Hierarchy and the struggle for territory belong to the physical world—we cannot ignore them, but we should insist on the absence of these aspects in the digital world.

The early digital transfer of information, culture, and media often tried to work with skeuomorphism, so that we could see an e-book with a simulation of paper or shiny reflection of a cover, including the sound of a page-turning. These design elements can help users with a primary experience of the *analog world* move into the digital world as the medium tries to simulate their previous experience. The new digital experience is then not as alien as it inherently should be, because there is actually a huge gap between paper and translating ones and zeros through a display. However, a person born into the digital age inherently lacks analog media as a primary consumption and creation medium—they will absorb any digital form *naturally*.



Definition

Postdigital does not mean the end of the digital world, quite the opposite. It describes a world in which the point is no longer a new technology, but a new standard for technologies such as mobile apps, social networks, cloud services, and so-called *artificial intelligence*. It does not aim to describe life after the digital age but rather attempts to describe the current opportunity to explore the implications of the digital and computer age. The *postdigital* is thus represented and indicated by the moment when computing has become a ubiquitous part of our lives.

The digital is then understood as a historical moment defined in opposition to the analog. In the *postdigital era*, technology does not change rapidly, nor does new technology or invention come along that changes the whole of society. What has changed over time can be narrowed down to a single generation, and it is people's perception of technology and their *relationship* to each other.

Exploring changes in the perception of what it means *to be human* and especially to be human in society, because that's where technology is most evident—in the interaction it fully replaces, substitutes, or mediates. The notion that society has moved from point 0 to point 1 is merely a transfer of binary and deterministic principles and a denial of reality as an infinite continuum. The need for my milestone and the need for a general search for clear breakpoints in time is simply an obsession for clarity in time. We no longer seek things to think about—we seek things to enhance our thinking.

In The Future of Art in a Postdigital Age, M. Alexenberg defines *postdigital* art as artworks that deal with the humanization of digital technologies through the interaction between digital, biological, cultural, and spiritual systems, between cyberspace and real space. It is therefore important to realize one thing—*postdigital* is not a new artistic movement, a thought construct, or perhaps a simple idea, but the status quo. The situation and condition we are in right now and live every day.

In the context of art, the *postdigital* is more concerned with the human than the digital, the rapidly changing and shifting relationship to digital technologies and art forms. *Postdigital art* can be defined semi-visually by the moment when oil paint, Photoshop, and flea market artifacts mix. It deliberately refuses categorization by its very nature of multidisciplinary works. In this context, non-digital media technologies (vinyl, zine, cassette) also become post-digital, unless their use is motivated by nostalgia. *Cryptoart*—when a digital artwork is transformed into an NFT—can thus clearly be described as *postdigital*.



Reflection

We can still reflect on *being human*. Focus on the soul and humanity. Using technology as an art form or focusing our messages on opting out of the system. The endless pursuit of escaping the technological sphere, without the possibility of rejecting it entirely. To focus on *intimacy* and maintain *human integrity*—two positions at odds with learning technology.

Technically, we can imagine a situation where we're in a room with a comfy couch and a VR set. We can access it and choose any movie we've seen so far in the hyper-realistic image and sound quality, look through any art gallery. We can even find any artwork and zoom in on a detail inaccessible to the human eye—and what's more, look at an X-ray of it and see a blueprint of the painting or an overpainted earlier version. We can play any song in studio quality. We can play a game from the Battle of Stalingrad with an atmosphere so strong that simulating a surgical procedure will seem like a technical banality afterward.

All this means one thing—we find ourselves in a situation of absolute abundance and excess in the context of information and media consumption. But, if on the way to the search for perfection, we reach a point where everything seems technically perfect—all media are technically above our senses—simply—the eye, the ear can not recognize the difference of the technical improvement—how do we know exceptionalism? And is it necessary to push technical quality further than the human senses can absorb? I have often found myself in a situation where I could appreciate the technical quality and even the craftsmanship of digital work, but it left me with nothing. I felt nothing afterward.

It is clear, then, that technological advances do not enhance the experience, the value, or perhaps the importance and relevance of the work. Rather, it can become a confusing component masterfully obscuring emptiness of contents. The impact of technology on the senses has limits and the quality of the culture is still primarily based on evoking powerful emotions and thoughts.

What means of expression, then, should we choose in an age when even advertising agencies have overcome the aesthetics of perfect purity to use fake glitches and digital artifacts? I don't know, but I'm convinced that the importance of context and content over form is growing rapidly over time. History also shows us that abundance is a great foundation for degeneration and extinction.

The plethora of choice and decision paralysis forces culture to consume, not perceive, and prevents natural discovery and relationship building with individual works. At the same time, constraints force one to naturally select or curate, but this is disappearing with digitization and the virtually unlimited size of hard drives and cloud services. And with this, the direct contact with single works and the need to think about them is disappearing.



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1 NOBODY The greatest value and rarity of the internet age and future is ~~online popularity~~ anonymity.

Anonymity is protection from the outside world and ourselves. If you enter a public space, words and actions can be ego-driven. Anonymity can partially eliminate complacency, selfishness, or the cult of personality. Art, activism, or activist art should not be a commodity of cultural capital, self-presentation could be self-centeredness. However, being a nobody is a good enough reason in itself. A less important benefit of anonymity is the protection of the self, which I would extract into a sentence—the freedom of what you want to talk about and when you want to talk about—also in perspective—with whom and when.

2 FREEDOM Everyone should intentionally break a law that can seriously impair their freedom. Three times—at least.

Modern motivational and self-help self-proclaimed self-development content often talk about stepping out of personal comfort, but usually, in practice they mean things like—toughening up, changing your diet, doing sports, overcoming a personal fear, or phobia. I suggest something a little different, psychedelics such as LSD are said to open new doors and pathways in the brain, I think you should try breaking the law before you try drugs. But I don't mean stealing gum, speeding, urinating in public, or similar harmless rule-breaking. I mean deliberate and planned breaking of the law in good faith, for a good cause, for one's own beliefs. as a result can seriously threaten your freedom. I guarantee that your horizons and your understanding of how the system works will be broadened as well. Because unfortunately, there are still things that are illegal and very harshly punished—so there are things that are not legal but are either clearly *legitimate* or at least open to a long debate. And what is it specifically? Some examples are: art in public space, freeing captured animals, occupy empty houses, acting against abuse of power or resisting oppression and so on.

3 RESPECT If someone violates your freedom, defend. If someone violates the freedom of the defenseless, punch them.

I have noticed that people in so-called Western civilization have forgotten what other people are capable of. It's probably been too long since the last war, since the last openly authoritarian regime. Perhaps that is why such an unpleasant vice has developed. It seems that there is room for every opinion in society and that all opinions should be heard and respected. Big mistake. If someone promotes views that restrict, discriminate, or attack other people, they deserve a slap on the wrist. In fact, it's only a matter of time before they start enforcing them by force. Such direct action has nothing to do with discriminating against views or violating free speech—make no mistake—let everyone say what they want when they want. Freedom of speech is a great thing and no ideas or opinions should be banned—by society or law. But since anybody is hateful or offensive can not be surprised it could provoke this slap-reaction. This does not infringe on their freedom of expression. It is merely a reminder they exist in a society and the society will defend the weak.

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4 DECISION The world is not black and white, but the relativization of every fact is paralyzing. Values are needed.

Post-factual times. A reality in which we are inundated with summaries of scientific studies that contradict each other. No problem is black and white, no topic can be divided into good and bad solutions in a broader context or in practice. However, it is necessary to simplify things and to clearly declare a position in a presentation or communication, even though we know inwardly that there is always a context in which we deny ourselves. In fact, it is simpler to be guided by internal values. It's easy to slip into constantly re-evaluating and relativizing everything around us—but make no mistake, it's certainly good to rethink our own views once in a while, but it's very difficult to do so in the real-time of everyday life. That's why we use abbreviations and simplification. Just as this manifesto is based on it too. But for those who are interested and willing, they can understand more its overall concept here. Even though shortcuts and simplification can create deeper moats between people, you can also open up a topic of conversation and I believe that such a situation will eventually build a bridge.

5 INVISIBLE Constraint brings motivation, but if it's invisible, a false sense of freedom will create passivity.

There was a time in history when it was easy to see where a person could belong and where their decisions could lead. Whether it be world wars, the hippie movement, the occupation of Eastern Europe, or the dictatorial regimes of today. In these moments it is not easy to choose, but it is certainly easier to see what the possibilities are and to think through the consequences. Simply put. *Pick a side to be on*, and there are usually two: the majority side— if you can conform should be easier. and the minority side. – which is trying to make a difference or resisting. But, today I feel we are in too complex a situation for the common person to know where their actions are actually leading and what effect they are having. Are our enemies our states, multinational corporations, or a virus? The question posed differently might also be—is there a time and situation when we have no enemies? And do we seek enemies or do we want to have peace?

6 TRIGGER Under the weight of too much information, life in the western world can trigger cancer of the conscience.

When I get a message about injustice, about unfairness, it always moves me. Such news is a trigger for activism or activity. But the problem is that the world is completely fucked up in many aspects: environmentally, socially, monetarily, etc. Millions of people are suffering, millions of people are imprisoned for their views or even for simply being different from others. You don't have to try very hard, and you can find hundreds of these kinds of information and reports every day, and that fact alone can paralyze someone. The other thing is that Europe is undeniably doing great because of its several hundred years of plundering colonies and exploiting natural resources from developing countries. USA joined in with its massive exploitation only 200 years ago, but much more efficiently. If you are well off, have leisure time, good food, hobbies, and a pleasant job, plus one unpleasant thing—a conscience—it is not easy to justify your comfort.

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7 HUNGER The most exciting things happen inside us. Beautiful and well-groomed, one can die of thirst.

Personally, the hardest thing for me is to present my inner world. Trying to explain to people the way and the path I came to the result because I feel that it always takes a lot of time. In contrast to the common use of social media, where valuable and relevant content disappears and is replaced by advertising, I am interested in the exact opposite. It's a paradox of social networking. The product presented as for *connecting people* acts as the most powerful tool to divide them and isolate social bubbles. And even more, tells us that there is no better tool to help us in socializing and really knowing people than our bodies and the non-negligible functions of its practical parts like eyes, ears, and mouth. I have a feeling that behind every beautiful photo on social media, there must be a sad story.

8 JOURNEY Continually question the tools you use. Never stop looking for new ones to discover and experiment with.

There is nothing better than exploring new things, learning new things, and discovering new tools. While I fully respect people who choose a craft and the necessary tools to master it as a lifelong pursuit—and take the time to achieve mastery in it—my way is to look for new things or unusual combinations of old things. Then something new can emerge. And that is the shift, the condition, and the characteristics of the work I am looking for—to shift the subject matter, the technique, the way of thinking, even if just a tiny bit.

9 DEATH Do not waste imagination and creativity for decoration or derivatives. Create or die.

The only reason and motivation to take an already successful project and make it *your* derivative, whether to continue it in a similar aesthetic or even to take the form and principle and add your own aesthetic, must be profit. At least that's how I see it. I simply don't understand why such things as art should be made at all. The search for originality and an original. An original concept is certainly difficult, but I believe that the effort and work of this kind of creation is worthwhile. If it also yields a profit, it's a welcomed benefit. First and foremost, however, an artist should create out of internal motivation. Out of one's own conviction. Not so much that the world must see what the artist has created, but rather that one must create to survive and feel that one is alive, that is at least the principle and the inner drive that gives me the desire to create. It looks like my lifelong challenge will be finding a compromise between anonymity and self-presentation, because I feel like if I stop, I'll start dying. Modern art, as I see it, can't be decorative art. If it's decoration, then it's not the art in word-meaning as I feel it. Decoration is not a bad thing, but should not be called modern art, but craft or decoration, etc.

Modern art should be from my perspective :

- *done by whatever tools or materials motivated by emotion or undescribed need*
- *motivated by concept or idea executed IRL or not*
- *can't be motivated by economic profit or social capital*
- *can't be motivated by realizing artist abilities—just because you can or you are able to*



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10 NATURE Do not interfere with nature & no authority above it. That's true conservatism.

Nature conservation and all that goes with it is not a political issue. It's a conservative value because all nature really needs is for no one to interfere with it. Any politician who takes this topic hostage and says otherwise is lying. Nature is like people—if you think you have power over it and that you can influence and control it, you are a dick.

11 LEGACY Stop talking about saving the planet. Instead, talk about saving your ass and tell me – why?

As an activist, I have seen many approaches and ways to communicate problems, how to seek solutions and how much rhetoric and word choice is important in opening up discussion. I don't understand why ecology is talked about as saving the planet. If we are talking about ecology, it would be best if a man became extinct. That would certainly save the planet, but I guess that is not the point of ecology, is it? It's great to devote yourself to one subject and dedicate your whole life to it, it fills you up and life makes sense for a while. But what is worse is to look at all other problems and issues through the lens of one's own. The world is too multilayered for that.

If I want to express myself about something through artistic means, I look for a way to say it for myself—how it relates to my surroundings—whether physical or social. There's no need to adopt global themes and linguistic innovations and then retroactively try to fit them to where we really live. On the contrary, everyone should know their own landscape and micro-society. Expressing oneself on social media in support of hunger in Africa or discrimination against women in Afghanistan cannot be considered as a bad thing. But, what you can really change is happening beyond your fence.

Who is your mayor and do they care about your neighborhood the way you would imagine? What about the industrial companies in your neighborhood? Are they following basic rules and limits and not endangering your neighborhood or you with their production? Are there homeless people in your neighborhood? Can you do anything to help them? Do you know anyone who is addicted to drugs? Are there people in your neighborhood who grow food or want to eat produce that has had to travel hundreds or thousands of miles to you from an environment you know nothing about and in conditions you don't know? Isn't there someone in your area producing the thing you need right now? Free shipping and a lower price may not be the value you're really looking for.

*Finally, I would like to say the most important thing.
It's all just words, attitudes, and the best way for me
to get my thoughts down. But! In the end,
it's the actions that are most important anyway.*



see you
later.

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